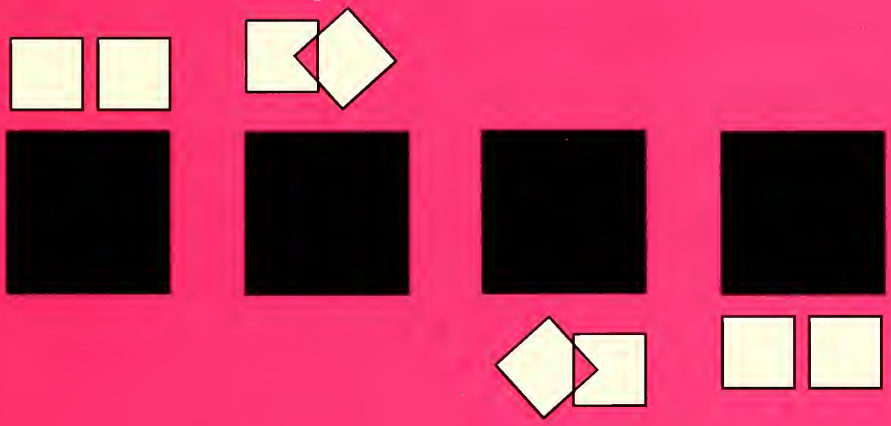
UNCG School of Music presents

Focus on Piano Literature: Bartók



June 15-17, 1995

Two and one-half days
of lectures and concerts
given by the
UNCG Keyboard Division
and guests featuring
the piano music
of Béla Bartók

Acknowledgements:

Greensboro Area Convention & Visitors Bureau

Lamb Distributing, Greensboro, NC

Musical Arts Guild, UNCG

United Arts Council of Greensboro, the NC Arts Council, and the Grassroots Arts Program

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Greetings from The University of North Carolina at Greensboro! I am pleased to welcome you to the sixth annual Focus on Piano Literature, which will celebrate the life and works of Béla Bartók.

Fifty years after his death, Bartók remains among the most important composers of the twentieth century for his diverse array of works into which are woven themes drawn from the folk music of his native Hungary and neighboring countries. Explore this rich music with John Salmon and his colleagues in the School of Music, who have planned presentations and performances to delight and enlighten you. Special presenters will be pianist Imre Rohmann, a Hungarian native known for his penetrating performances of Bartók, and scholar Elliott Antokoletz, author of *The Music of Béla Bartók*.

I hope you will be among the many music lovers who will be on our campus for this popular event June 15-17, which is supported in part by grants from the United Arts Council of Greensboro and the Greensboro Area Convention and Visitors Bureau.

Patricia A. Sullivan

Patricia A. Sullivan
Chancellor

I am pleased that The University of North Carolina at Greensboro and our fine School of Music will again host a Focus on Piano Literature symposium June 15-17, 1995. This will be our sixth year for the event, and considering the success of the previous five years, this symposium dedicated to the music of Hungarian composer Béla Bartók should be no exception.

Our campus and the city of Greensboro provide a splendid setting for this special cultural offering. Be assured that the entire University community joins me in extending an invitation to you to participate in this unique symposium.

Donald V. DeRosa

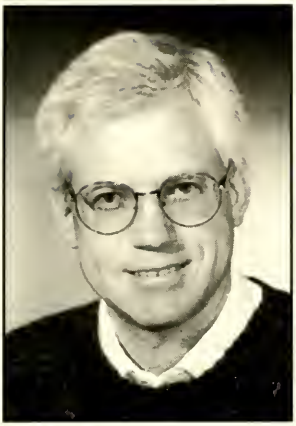
Donald V. DeRosa
Provost

Following last summer's record attendance, our sixth consecutive Focus on Piano Literature will turn its sights away from Western Europe, centering for the first time upon a former Eastern Bloc country: Hungary. The life, times, and music of one of our century's artistic giants, Béla Bartók, will undoubtedly engender the same artistic excellence, scholarly scrutiny, and joy of discovery that have characterized past Focus excursions into Schubert, Mozart, Grieg, Debussy, and the Spanish repertoire.

On behalf of UNCG, I cordially invite you and your friends to join us as the world commemorates the fiftieth anniversary of the passing of a composer who spent a significant portion of his life in the United States and, quite fittingly, North Carolina.

Arthur R. Tollefson, *Dean*
School of Music

P.S: Sure hope you like paprika!



I too hope you'll join us to...

...rediscover Bartók's rhythmic energy, but also perhaps discover anew his melodic charm and harmonic depth,

...luxuriate in the sonic wonderment of guest pianist Imre Rohmann, an absolute master of Bartók's style,

...explore Bartók's humanistic philosophy and fascinating compositional processes through lectures by renowned scholar Elliott Antokoletz,

...re-evaluate Bartók's importance to our day, and

...enjoy, as Dean Tollefson has already suggested, Hungarian cuisine at the Friday evening banquet!

Please call (910) 334-5789 or fax (910) 334-5497 if we can assist you in any way with your plans to attend this exciting symposium.

John Salmon

John Salmon, *Director*
Focus on Piano Literature

School of Music

The UNCG School of Music has been recognized for years as one of the top twenty music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in the state.

Living in the artistically thriving Greensboro-Winston-Salem-High Point "Triad" area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, they interact firsthand with some of the world's major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in American higher education. This fact, coupled with the eminent reputation enjoyed by the UNCG School of Music, renders a music education at UNCG one of the "best buys" on the college scene today.

A new $23.4 million state-of-the-art facility for the School of Music is now undergoing schematic design. Groundbreaking is scheduled for mid-1996 with occupancy anticipated for fall 1998. In addition to rehearsal halls, practice rooms, studios, specialized laboratories, classrooms, offices, and a unified music library, the building will house a trio of concert/recital halls.

Undergraduate Study

Bachelor of Music

- Performance
- Composition
- Music Education

Bachelor of Arts

- Music History
- General

Music Minor

Graduate Study

Doctor of Musical Arts

- Performance
- Conducting

Doctor of Philosophy

- Music Education

Sixth-Year Program

- Certification of Advanced Study in Music

Master of Music

- Performance
- Music Education

Piano Study at UNCG

Piano study at the UNCG School of Music occurs at many levels, both for majors and minors in bachelor's, master's, and doctoral programs. Piano majors play a wide repertoire and are heard often in recitals in North Carolina and beyond.

UNCG piano graduates are active in all facets of professional music — performing, teaching, coaching, composing — and can be found in increasing numbers throughout the United States.

The School of Music offers numerous piano scholarships ranging from a few hundred to several thousand dollars each:

The Patricia Haines Copley Scholarship
The Phillip and Inga Morgan Piano Scholarship
The Dean's Award
School of Music Scholarships

Additional keyboard study is offered in organ, harpsichord, fortepiano, and jazz piano. Master's and doctoral applicants are eligible to apply for a variety of graduate assistantships.

UNCG Piano Faculty:

Joseph Di Piazza, *Associate Professor of Piano*, UNCG. DMA, University of Wisconsin. NDEA Fellowship. Performances at Orchestra Hall-Chicago, Cincinnati Arts Museum, Long Island Beethoven Festival, recital on 1991 Horowitz Steinway tour. PBS television broadcast. Concerts and classes in United States and Europe.

George Kiorpes, *Professor of Piano, Chair of Keyboard Division*, UNCG. DMA, Boston University. Paul Thomas Prize, Peabody Conservatory. Articles for *Piano Quarterly, Clavier, Journal of the American Liszt Society*. Editor, *North Carolina Music Teacher*, 1984-88. Concerts, lectures, and workshops throughout the United States and in the Far East.

John Salmon, *Assistant Professor of Piano*, UNCG. DMA, University of Texas at Austin. Beethoven Foundation Fellowship, prizes from Busoni and University of Maryland competitions. Radio broadcasts in Canada, Costa Rica, Italy, Spain, Switzerland. Articles for *Piano & Keyboard, American Music Teacher*. Member, Spectrum jazz quintet.

Paul Stewart, *Associate Professor of Piano*, UNCG. DM, Florida State University. Contributor to *American Music Teacher*. Former president, North Carolina Music Teachers Association. President, MTNA Southern Division. MTNA American Music National Program Chair, 1987-91. Soloist, North Carolina Symphony. Numerous pedagogy and literature workshops.

Andrew Willis, *Assistant Professor of Piano*, UNCG. DMA, Cornell University. Former pianist, Philadelphia Orchestra. Recent fortepiano performances at Merkin Hall, New York; music festivals in Utrecht, Holland; Strathmore Hall Arts Center; Southeastern Historical Keyboard Society. Recordings with flutist Sue Ann Kahn.

Other Presenters:

Elizabeth Anderson, *Assistant Professor of Cello*, UNCG. MM, Eastman. Recordings for Telarc, Nonesuch, RCA Red Seal. Performances at Lincoln Center-New York, Corcoran Gallery-Washington, DC, Jordan Hall-Boston, Spoleto Festival. Recital and orchestral appearances throughout United States and Europe.

Victoria Fischer, *Assistant Professor of Piano*, Elon College. DMA, University of Texas at Austin. Director, Bartók Symposium, Radford University. First Prize, International Bartók-Kabalevsky Piano Competition, 1990. Performances in Greece, Central America. Adjudication in Italy. Tours with chamber ensemble *Sonsa*.

Danny Frye, *DMA candidate in percussion*, UNCG. Marimba performances, Brevard College, Penn State, Virginia Commonwealth, Radford universities. Recordings of marimba works by Thomas Grassano, Daniel McCarthy, Mark Freundt. Percussionist, Charleston and Greensboro symphonies.

Cort McClaren, *Associate Professor of Percussion, Chair of Instrumental Division*, UNCG. PhD, University of Oklahoma. Former percussionist, Oklahoma, North Carolina symphonies, New American Ragtime Ensemble. Member, Rokoko-Duette (trombone/marimba duo). Author, *The Book of Percussion Pedagogy: A Guide for Teachers and Performers*.

Ellen Poindexter, *Lecturer of Voice*, UNCG. MM, New England Conservatory. Soloist, Boston Symphony, North Carolina Symphony, Greensboro Choral Society. Guest recitals, Reynolda House in Winston-Salem, Westminster Choir College in New Jersey. Grants, National Endowment for the Humanities, Reynolds Foundation.

Arthur R. Tollefson, *Dean, School of Music*, UNCG. DMA, Stanford University. Studies with Adolph Baller, Egon Petri, Rosinna Lhevinne, Paul Badura-Skoda. Member, International Society for Music Education's Committee on the Education of the Professional Musician. Piano soloist, Atlanta and San Francisco symphonies.

J. Kent Williams, *Associate Professor, Coordinator of Music Theory*, UNCG. PhD, Indiana University. Author, *Theories and Analyses of 20th-Century Music* (Harcourt Brace, 1995), articles on musical analysis and computer-aided learning. Editorial board, *Journal for Music Theory Pedagogy*. Reader, GRE Revised Music Test.

Guest Presenters:

Elliott Antokoletz, one of the world's leading scholars on Bartók. Currently professor of musicology at The University of Texas at Austin, Mr. Antokoletz has written many articles and three books, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (1984), *Béla Bartók: A Guide to Research* (1988), and *Twentieth Century Music* (1992). Another book, *George Perle: A Bio-Bibliography*, is in press, and he is currently writing a new book on musical symbolism in the operas of Debussy, Bartók, and Dukas. He is editor of the *International Journal of Musicology* and recipient of the Béla Bartók Memorial Plaque and Diploma from the Hungarian Government. Mr. Antokoletz studied violin at the Juilliard School of Music (with Ivan Galamian and Dorothy Delay) and musicology at the City University of New York, where he received his PhD in 1975. From 1973 to 1976, he taught theory and chamber music at Queens College, where he was also a member of the Faculty String Quartet.

One of the world's premiere interpreters of Bartók's music, pianist **Imre Rohmann** was born in 1953 in Budapest, Hungary. After piano studies with Professor Kornél Zempléni at the Liszt Academy in Budapest from 1971-77, he embarked upon an international career that has included performances throughout Europe, Japan, and the United States. His recordings of works by Bach, Liszt, Scarlatti, Schubert, and Schumann for Hungaroton, Denon, and Japan EMI, as well as his transcriptions of works for piano solo and piano duo by Bach, Stravinsky, Richard Strauss, and Johann Strauss (available through Simonffy in Budapest) attest to a wide musical culture that make him much in demand as pianist, lecturer, and teacher. Since 1990, Mr. Rohmann has been on the piano faculty of the Mozarteum in Salzburg, Austria. He has also taught at the Hochschule der Künste in Berlin, the International Mozart Academy in Prague and Krakow, and the Liszt Academy in Budapest. He is a regular presenter at the annual International Bartók Seminar and Festival.

Program

Thursday, June 15

5:30 pm - 7:45 pm	**Registration** *Weatherspoon Art Gallery*
6:00 pm - 7:45 pm	**Welcoming Reception for Registrants** *Weatherspoon Art Gallery*
8:15 pm - 9:30 pm	**Bartók Concert: UNCG faculty** *Hart Recital Hall*

Friday, June 16

8:30 am - 9:15 am	**Overview of Bartók's Piano Music:** Styles, genres, sources (Andrew Willis)
9:15 am - 10:00 am	**Articulating Bartók's Piano Music:** Legato, portato, staccato (Victoria Fischer)
10:00 am - 10:30 am	**Break**
10:30 am - 11:45 am	**Bartók's Improvisations, Op. 20:** From "Folksong Arrangement" to "Composing with Folk Tunes" (Elliott Antokoletz)
11:45 am - 1:00 pm	**Lunch** (on your own)
1:00 pm - 2:00 pm	**Post-Tonal Theory in Bartók's Mikrokosmos:** Pitch sets, other analytical techniques (J. Kent Williams)
2:00 pm - 2:30 pm	**Break**
2:30 pm - 3:30 pm	**Bartók's Mikrokosmos and Other Memorable, Miniature Masterpieces:** A pedagogical survey (Paul Stewart, assisted by students from the classes of Mary Alicia Cox and Connie Kotis, Greensboro Music Academy)
3:30 pm - 6:00 pm	**Break**
6:00 pm - 8:00 pm	**Hungarian Banquet:** *Spencer's, Main Dining Hall* (reservations required)
8:15 pm - 10:00 pm	**Bartók Recital: Imre Rohmann, pianist** *Curry Auditorium*

Saturday, June 17

9:00 am - 11:45 am	**Bartók on Video** Filmed documentary about the composer *Jarrell Lecture Hall, Jackson Library*
11:45 am - 1:30 pm	**Luncheon:** *Spencer's, Main Dining Hall* (reservations required)
1:30 pm - 2:00 pm	**Bartók's Three Etudes, Op. 18:** Romantic technique in a brave, new world (Andrew Willis)
2:00 pm - 3:15 pm	**Bartók's Humanistic Philosophy** as reflected in his musical aesthetics: the fusion of divergent folk- and art-music sources (Elliott Antokoletz)
3:15 pm - 3:45 pm	**Break**
3:45 pm - 4:45 pm	**Audience/Panel Discussion**
4:45 pm - 8:15 pm	**Break**
8:15 pm - 9:30 pm	**Bartók Concert: UNCG faculty** *Hart Recital Hall*

All events subject to change.

Focus on Piano Literature

Focus on Piano Literature is an annual, summer symposium sponsored by the UNCG School of Music, dedicated each year to the piano music of one composer or region.

Previous symposia:

1990 Focus on Piano Literature: Schubert
Guests: Robert McDonald, *pianist*
Karl Schleunes, *lecturer*

1991 Focus on Piano Literature: Mozart
Guests: Malcolm Bilson, *fortepianist & lecturer*
Jane Perry-Camp, *lecturer*
Robert J. Silverman, *panelist*

1992 Focus on Piano Literature: Spain
Guests: Joaquín Achúcarro, *pianist*
Linton Powell, *lecturer & organist*
Carmen de Vicente, *castanetist & dancer*
Mari Pino del Rosario, *lecturer*

1993 Focus on Piano Literature: Grieg
Guests: Einar Steen-Nøkleberg, *pianist & lecturer*
Knut Buen, *Hardanger fiddler*
Karin Brennesvik, *dancer*
Reidar Meinstad, *dancer*

1994 Focus on Piano Literature: Debussy
Guests: Daniel Ericourt, *pianist*
Jane Ericourt, *pianist*
James Briscoe, *lecturer*
Anna Yow Briscoe, *pianist*

1995 Friends of Focus

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Ms. Evelyn Porter Smith	*Greensboro, North Carolina*
Ms. Susan Snyder	*Interlochen, Michigan*
Dr. Len Wright	*Greensboro, North Carolina*

We are deeply grateful to the Friends of Focus, support group for Focus on Piano Literature, who help us sustain the symposium.

Won't you consider joining? Just make a check out to "UNCG School of Music," indicating in the lower left-hand corner "for Friends of Focus."
All donations are tax-deductible.

LIBRARY

The University

The University of North Carolina at Greensboro offers the challenging courses, outstanding faculty, innovative programs, and breadth of campus activities that you expect to find at a distinguished public university with a proud tradition more than a century old. It is one of the three original campuses of The University of North Carolina System, which now includes sixteen member institutions. Of the sixteen, UNCG is one of only three to have a chapter of Phi Beta Kappa.

Chartered in 1891, UNCG is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award the bachelor's, master's, specialist's, and doctor's degrees. It is organized into the Graduate School, the College of Arts and Sciences, and six professional schools: the Joseph M. Bryan School of Business and Economics, School of Education, School of Health and Human Performance, School of Human Environmental Sciences, School of Music, and School of Nursing.

Enrollment is a little more than 12,000 students (35 percent male, 65 percent female) from thirty-eight states and fifty-nine countries including more than 2,000 graduate students. Minority enrollment is about 14 percent of the student body.

With a student/faculty ratio of 14.8 : 1, auditorium-size classes are rare. More than 90 percent of the approximately six hundred full-time faculty hold the PhD or equivalent degree in their field. More than one thousand courses are offered each semester.

Location

Most events for Focus on Piano Literature will take place at the UNCG School of Music in Brown Music Building on the corner of Tate and Walker streets. However . . .

> the welcoming reception will be held in Weatherspoon Art Gallery on the corner of Tate and Spring Garden streets,
>
> the Hungarian banquet and Saturday luncheon will be held in Spencer's on the second floor of the Main Dining Hall,
>
> Mr. Rohmann's recital Friday evening will take place in Curry Auditorium at the intersection of College Avenue and Spring Garden Street, and
>
> the Saturday morning video will be shown at Jarrell Lecture Hall in the basement of Jackson Library.

All registrants will receive a map of the campus and information on wheelchair accessibility.

Parking

Parking passes ($1 per day) will be needed by all who park on campus before 6:00 pm Thursday and Friday. Passes are not needed on Saturday.

Airport

Several airlines serve the Piedmont Triad International Airport. The Park Lane Hotel offers complimentary airport limousine service to its guests; use the courtesy phone near baggage claim. Registrants staying at other hotels may take a shuttle (leaving every hour on the half hour — $13) or taxi ($17) into town.

For Greensboro visitor information, please call 1-800-344-2282.

Hotels

Four hotels are holding blocks of rooms for the duration of the symposium. Contact them directly for reservations.

Sheraton Greensboro Hotel
303 North Elm Street, Greensboro, NC 27401. (1.6 miles to UNCG) Telephone (910) 379-8000. Fax (910) 275-2810. To ensure a room at these rates, contact the hotel by May 15, 1995: $69 (+ 12% tax)

The Biltmore Greensboro Hotel
111 West Washington Street, Greensboro, NC 27401. (1.2 miles to UNCG: limited complimentary limo service to UNCG for hotel guests) Telephone (910) 272-3474 or (800) 332-0303. Fax (910) 275-2523. To ensure a room at these rates, contact the hotel by June 1, 1995: $65 (+ 12% tax)

Park Lane Hotel at Four Seasons
3005 High Point Road, Greensboro, NC 27403. (2.6 miles to UNCG) Telephone (910) 294-4565 or (800) 942-6556. Fax (910) 294-0572. To ensure a room at these rates, contact the hotel by June 1, 1995: $56 (+ 12% tax)

University Inn
1000 West Market Street, Greensboro, NC 27401. (0.5 miles to UNCG) Telephone (910) 273-5503. To ensure a room at these rates, contact the hotel directly by June 1, 1995: $29 (+ 12% tax)

Hungarian Banquet

A sumptuous dinner of Hungarian specialties! Savor such mouthwatering dishes as *csirkepaprikás tejföllel* (Magyar Chicken Paprika), *töltött paradicsom* (stuffed tomatoes) and *hideg almaleves* (chilled apple soup), complemented by a fine selection of white and red wines, and followed by luscious desserts.

Friday, June 16, 1995, 6:00 pm - 8:00 pm
Spencer's (second floor, Main Dining Hall)
Limited seating: $30 per person

Saturday Luncheon

Buffet of cold cuts, salads, breads, iced tea, coffee, and dessert.

Saturday, June 17, 1995, 11:45 am - 1:30 pm
Spencer's (second floor, Main Dining Hall)
Limited seating: $9 per person

16,000 copies of this public document were printed at a cost of $5,455 or $.34 per copy.

Registration Form

Name: (Dr, Mr, Ms, Mrs) _____

Address: _____

_____

Telephone: (Home) _____

(Work) _____

Are you a student? Yes _____ No _____

At what school? _____

In case of emergency, person(s) or doctor to contact:

_____

_____

_____

_____

Please complete both sides of this form, clip out, and return to:

Focus on Piano Literature
UNCG School of Music
Greensboro, NC 27412-5001
Telephone: (910) 334-5789
Fax: (910) 334-5497

Fees

Registration
Includes admission to all day sessions and the three evening concerts during the 1995 Focus on Piano Literature symposium. (The Hungarian banquet and Saturday luncheon must be paid separately).

Regular	$60 (if received by June 1, 1995)	_____
	$70 (if received after June 1, 1995)	_____
Student	$50 (if received by June 1, 1995)	_____
	$60 (if received after June 1, 1995)	_____
Parking	$1 required per day, Thursday and Friday before 6:00 pm	_____

Hungarian Banquet, Friday, June 16, 6:00 pm, $30 per person _____

Saturday Luncheon, Saturday, June 17, 11:45 am, $9 per person _____

Non-registrants
For non-registrants, separate admission may be purchased for morning and afternoon programs and evening concerts:

Thursday concert, June 15, 8:15 pm ($10)	_____
Friday morning, June 16, 8:30 am - 11:45 am ($20)	_____
Friday afternoon, June 16, 1:00 pm - 3:30 pm ($20)	_____
Friday concert, June 16, 8:15 pm ($10)	_____
Saturday morning, June 17, 9:00 am - 11:45 am ($20)	_____
Saturday afternoon, June 17, 1:30 pm - 4:45 pm ($20)	_____

Total: _____

*Payment may be made by check to "**UNCG School of Music**," specifying in lower left-hand corner "for Focus on Piano Literature."*

Reminder:
Would you also like to become one of the Friends of Focus? (See p. 17) If so, just make out another check to "UNCG School of Music," specifying in lower left-hand corner "for Friends of Focus."

Thank you for your tax-deductible donation.

No refunds after June 1.

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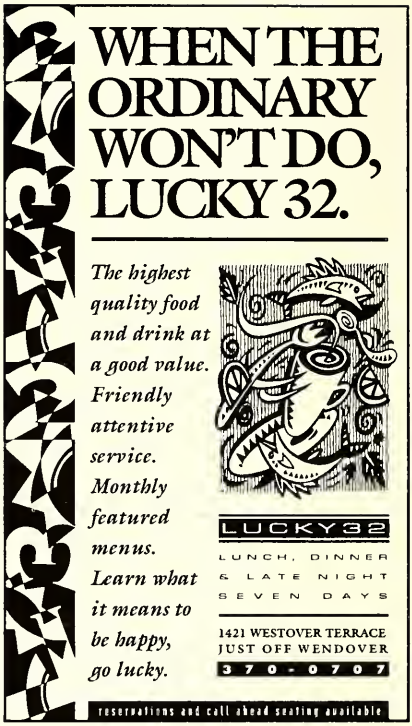

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